

GEGHUNI CHITCHYAN

SONATA

FOR TRUMPET AND PIANO

BIM 96389

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SONATA

FOR TRUMPET AND PIANO

GEGHUNI CHITCHYAN

English

Geghuni Chitchyan's *Sonata for Trumpet and Piano* (1979), dedicated to its first performer, the distinguished Armenian trumpeter Yuri Balyan, is a compelling work that combines expressive depth with vibrant musical energy. The sonata reveals the composer's distinctive voice through a finely balanced dialogue between trumpet and piano.

The trumpet part explores a wide range of colours and expressive possibilities, from lyrical, introspective passages to powerful and dramatic statements, while the piano plays an essential role in shaping the musical discourse and atmosphere. Rhythmic vitality and contrasting moods give the work a strong sense of character and progression, and throughout, the music reflects the richness of the Armenian musical heritage through its melodic language and expressive intensity.

This sonata offers both musicians an exciting and demanding opportunity for musical dialogue and interpretation. A distinctive and expressive addition to the trumpet-and-piano repertoire, it will appeal to performers and audiences alike.

Français

La *Sonate pour trompette et piano* (1979) de Geghuni Chitchyan, dédiée à son premier interprète, l'éminent trompettiste arménien Yuri Balyan, est une œuvre captivante qui allie profondeur expressive et énergie musicale éclatante. La sonate révèle la voix singulière de la compositrice à travers un dialogue finement équilibré entre la trompette et le piano.

La partie de trompette explore une large palette de couleurs et de possibilités expressives, des passages lyriques et introspectifs aux élans les plus puissants et dramatiques, tandis que le piano joue un rôle essentiel dans la construction du discours musical et de l'atmosphère. La vitalité rythmique et les contrastes de caractère confèrent à l'œuvre une forte personnalité et un réel sens de la progression ; tout au long de la pièce, la musique reflète la richesse de l'héritage musical arménien par son langage mélodique et son intensité expressive.

Cette sonate offre aux deux interprètes une occasion stimulante et exigeante de dialogue et d'interprétation. Ajout singulier et expressif au répertoire pour trompette et piano, elle saura séduire les interprètes comme le public.

Deutsch

Die *Sonate für Trompete und Klavier* (1979) von Geghuni Chitchyan, ihrem ersten Interpreten, dem bedeutenden armenischen Trompeter Yuri Balyan, gewidmet, ist ein fesselndes Werk, das ausdrucksvolle Tiefe mit lebendiger musikalischer Energie verbindet. Die Sonate offenbart die unverwechselbare Stimme der Komponistin in einem fein ausgewogenen Dialog zwischen Trompete und Klavier.

Die Trompetenstimme erkundet eine breite Palette an Farben und Ausdrucksmöglichkeiten, von lyrischen, nach innen gewandten Passagen bis zu kraftvollen und dramatischen Gesten, während das Klavier eine wesentliche Rolle bei der Gestaltung des musikalischen Diskurses und der Atmosphäre spielt. Rhythmische Vitalität und kontrastierende Stimmungen verleihen dem Werk eine starke Persönlichkeit und ein ausgeprägtes Gefühl für Entwicklung; durchweg spiegelt die Musik den Reichtum des armenischen Musikerbes in ihrer melodischen Sprache und ausdrucksvollen Intensität wider.

Diese Sonate bietet beiden Musikern eine anregende und anspruchsvolle Gelegenheit zu Dialog und Interpretation. Als eigenständige und ausdrucksstarke Bereicherung des Repertoires für Trompete und Klavier wird sie Interpreten wie Publikum gleichermaßen ansprechen.



Geghuni Chitchyan

Français:

Geghuni Chitchyan est née en 1929 à Leninakan en Arménie. Diplômée de l'école musicale secondaire des enfants doués de Erevan dans les classes de piano et de composition. En 1953 elle a obtenu son diplôme au Conservatoire de Erevan, dans la classe de composition de G. Yegiazaryan. Membre depuis 1955 de l'Union des compositeurs de l'ex URSS, puis de l'Union des compositeurs arméniens. Geghuni Chitchyan a composé dès son enfance et ses premières pièces ont été publiées alors qu'elle avait dix ans. Elle est l'auteur d'oeuvres symphonique et chorales, de musique de chambre, de théâtre ainsi que des musiques pour enfants.

Elle a donné différents concerts de présentation de ses propres oeuvres à San Francisco, Toronto, London, Sofia, etc.

Ses oeuvres ont été fréquemment distinguées à l'occasion de divers concours. Elle conjugue ses activités créatives avec l'enseignement, qu'elle prodigue au Conservatoire de Erevan et - pour la composition - dans une école de musique. Elle a été élevée au rang d'Artiste Emérite d'Arménie par le gouvernement.

English:

Geghuni Chitchyan was born in 1929 in Leninakan, Armenia. She graduated from the Yerevan secondary music school for gifted children in the classes for piano and composition. In 1953 she graduated from the Yerevan Conservatoire in the composition class of G. Yegiazaryan. From 1955 she was a member of the Union of Composers of the USSR, and later of the Union of Armenian composers. Geghuni Chitchyan has been composing since childhood and her first pieces were published when she was 10 years old. She is the author of symphonic, choral, chamber and vocal works, and has written music for the theatre and for children.

She has given a number of concerts featuring her own works in San Fransico, Toronto, London, Sofia, etc.

Her best works have frequently been awarded prizes in a variety of competitions. She combines her creative activities with teaching, both as professor at the Yerevan Conservatoire and as teacher of composition in a music school. She has been rewarded by the government with the title of Honoured Artist of Armenia.

Deutsch:

Geghuni Chitchyan, geboren 1929 in Leninakan in Armenien, lernte Klavier und Komposition in der Begabtenklasse des Musikgymnasiums von Eriwan. Ihr Examen für Komposition absolvierte sie 1953 in der Klasse G. Yegiazaryan am Konservatorium von Eriwan und wurde 1955 Mitglied des Komponistenverbands der Ex-UdSSR, dann des armenischen Komponistenverbands. Geghuni Chitchyan komponiert seit ihrer Kindheit; ihre ersten Werke wurden veröffentlicht als sie zehn war. Sie schrieb symphonische und Chor-Werke, Kammer-musik, Musik für Theater und für Kinder.

Diverse Konzerte zur Präsentation ihres Schaffens gab sie in San Francisco, Toronto, London, Sofia u.a.m.

Ihre besten Werke wurden an verschiedenen Wettbewerben immer wieder ausgezeichnet. Ihre schöpferische Arbeit kombiniert sie mit Unterrichten am Konservatorium von Eriwan und an einer Musikschule (Komposition). Die armenische Regierung zeichnete sie als Verdiente Künstlerin Armeniens aus.

Dedicated to Yuri Balyan

B $\flat$ TRUMPET

Sonata

for Trumpet and Piano

Geghuni Chitchyan

I

Andante

Photocopying
is illegal!

7

17

24

32

40

46

53

60

f

mp

ff

mf

mp

accel.

Allegro vivace

A

B

C

BIM 96389

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Dedicated to Yuri Balyan

Sonata

for Trumpet and Piano

Geghuni Chitchyan

I

Andante

B♭ Trumpet

Piano

5

11

17

f

mf

mp

p

cresc.

ff

BIM 96389

accel.

accel.

Musical score for measures 22-27. The score is in 8/8 time with a key signature of one sharp (F#). The piano part features a strong, rhythmic accompaniment with chords and single notes, marked with *sf* (sforzando) at measures 22 and 23. The violin part has a melodic line with some rests. The tempo is marked *accel.* at the beginning and end of the section.

28 **Allegro vivace**

Musical score for measures 28-33. The tempo is marked **Allegro vivace**. The piano part continues with a rhythmic accompaniment, marked with *mf* (mezzo-forte) at measure 28. The violin part has a more active melodic line.

34

Musical score for measures 34-38. A section marked **A** begins at measure 34. The piano part has a strong, rhythmic accompaniment, marked with *f* (forte) at measure 36. The violin part has a melodic line with some rests.

39

Musical score for measures 39-43. The piano part continues with a rhythmic accompaniment. The violin part has a melodic line with some rests.

44

Musical score for measures 44-48. The piano part continues with a rhythmic accompaniment, marked with *mp* (mezzo-piano) at measure 44. The violin part has a melodic line with some rests.

50 **B**

55 **C**

60

66 **D**

72

Funebre

6

10

15

19

p

simile

poco cresc.

mf

A

B

The musical score is for a piece titled "Funebre". It is written for a single melodic line (likely for a flute or violin) and a piano accompaniment. The score is divided into five systems, each with a measure number (6, 10, 15, 19) at the beginning. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 6-10) features a piano (*p*) dynamic and a *simile* marking. The second system (measures 10-15) includes a *poco cresc.* marking. The third system (measures 15-19) features a mezzo-forte (*mf*) dynamic. The fourth system (measures 19-23) includes a *mf* dynamic and a *mf* marking. The score is marked with **A** and **B** at measures 10 and 19 respectively. The piano accompaniment consists of chords and arpeggiated figures. The melodic line includes various rhythmic patterns, including triplets and slurs.

III

Presto

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major, 2/2 time, with a key signature of one sharp (F#) and a common time signature of 2/2. The melody is written on a single staff. The second system continues the vocal melody, which is now written on a grand staff (treble and bass clefs). The piano accompaniment is written on a grand staff (treble and bass clefs). The piano part features a prominent triplet pattern in the right hand, starting with a forte (f) dynamic. The left hand provides a steady bass line. The third system concludes the piece with a final chord in G major. The score is written in a clear, professional notation style, with all notes and rests clearly visible.

5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in eighth notes, with triplets indicated by a '3' over the notes. The dynamic marking is *mp* (mezzo-piano). The second system consists of two staves, a treble and a bass clef, with a key signature of one sharp (F-sharp) and a 3/4 time signature. The treble staff contains a melody of eighth notes, with triplets indicated by a '3' over the notes. The dynamic marking is *mp* (mezzo-piano). The bass staff contains a bass line of eighth notes, with triplets indicated by a '3' over the notes. The dynamic marking is *sf* (sforzando). The score concludes with a double bar line and repeat signs.

9

[illegible]

14

14

B

p *f*

18

C

22

26

D

30

35

40

40

E

45

45

F Maestoso vigoroso

51

51

57

57

G con sord.

63

63

simile

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